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learning in the sense of the learning that enlarges the scope and breadth of human life, that gives life and gives it more abundantly; for that is the virtue of Greek. And having arrived at the truth, we shall turn with eagerness and with interest to the Greeks; for the Greeks realized better than any other race ever has that "the proper study of mankind is man", that in a world of human beings man is, in a true sense, "the measure of all things", and his life the one thing supremely interesting; and they expressed what they realized in perfect forms of art, whether in words or institutions or materials. Furthermore, what they thought and felt and wrote and carved and built and fought for and lived for is of special value in the education of youth; for the Greeks lived and expressed the eternal elements of life in a far simpler world than ours, ere man had lost himself in the complexity of his surroundings or buried himself in his own activities. Therefore, to youth, which has not yet lost itself, and to any age that finds itself in the maze, this immortal expression of eternal elements, this "possession forever", will be of great, yes, of greatest interest; the truth of it is not less true because simpler and clearer. It is well that the Greeks lived in a simple world and Christ in Galilee. Greek will come to its own.

All this, which is general but not, I hope, either vague or pointless, leads me to the next ailing: Greek is often so studied and taught as to lessen its value for the fulfilment of the purposes of a general education; it is too seldom taught in the right way—the old way. We must leave the beaten track and go into the lanes to rummage and into the hedges to beat up some small game instead of going like good stewards to market to fill our baskets with tried and nourishing provision. We must all go etymologizing, scientifically and historically grammaticizing, philologizing, epigraphizing, archaeologizing, to gain our crown of pride, instead of reading and teaching a few good books, "precept upon precept, precept upon precept; line upon line, line upon line; here a little and there a little". Ambition and a kind of reward lie that way. We follow—all but a few; and I venture to believe that it is so because the man who, like Professor Butcher, can write a readable essay on "What we owe to Greece" is, proportionately to the man who can work up a treatise on some Greek particle, a Phoenix among English sparrows. The emphasis should be the other way round—on the books as books, with all else merely incidental. The counter, classifier and compiler we need and he will be with us always, but most of us want only his results; and be it remembered always that all these ologizings are very uninteresting to most persons, even, I suspect, to many that engage in them. The old way of a few books well read and well remembered

was a good way, would still be a good way, will always be a good way. I am aware that someone will be saying to himself and later, perhaps, to all of us, something about a "smattering of Greek". It was no smattering. It furnished the mind tastefully with a few good pieces and a few fine pictures. Achilles was there sulking in his tent, Priam ransoming his son, Hector parting from Andromache, Ulysses returning home; Marathon was there, and Salamis, Hercules making his choice, Socrates before the judges, Pericles speaking to the Athenians, Prometheus bound. It was better than the garret filled with scraps that modern electors have heaped up in the name of education. I am glad that I studied my college Greek under a professor of the old school, one of whom you have never heard—Doctor Henry Whitehorne, professor of Greek for many years in Union College. He had no reputation as the world counts it, but the best of all reputations in point of fact, and a beautiful immortality—an abiding place in the minds and hearts and memories of his pupils. He loved his books and understood them; he loved his students and understood them, and he taught Greek. Even now I seem to hear the splendid leonine voice of that sane and sturdy Greek Briton "as the Corybantes seem to hear the flutes"; and the refrain of it within me makes me unable to hear aught else. As an example of the fruit of the old classical education I think of a speech that I recently came upon—a tribute paid to Doctor Nott at the first meeting of the New York Alumni Association of Union College, in 1859, by Judge John W. Edmonds, a graduate of Union College of the class of 1816. There are few occasional speeches, nowadays, so good in fineness of thought and feeling and in grace and dignity of expression. Such speeches were not uncommon once because the old classical education gave a good drill and the best drill in the most important of all subjects of study, language, the current coin of thought, the medium of exchange of what we feel and think.

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(To be concluded)

REVIEWS

Greek Sculpture, its Spirit and Principles. By Edmund Von Mach. Boston: Ginn and Co. Pp. xviii + 357. \$4.50.

This book differs from the many histories of Greek sculpture in that it discusses the principles which form the foundation of that sculpture and deals with the aesthetic rather than with the purely historical and archaeological. The first eleven chapters are a series of essays, forming as it were a grammar of Greek sculpture. They treat of Fundamental Considerations, Greek Sculpture in its

Relation to Nature: The Mental Image, the Appeal of Greek Sculpture, the Artist and his Public, the Principles of Greek Relief Sculpture, the Different Technique of High and Low Relief Sculpture, Greek Relief Sculpture in its Relation to Architecture: Reliefs on Rounded Surfaces, Physical Effort and Pleasure of Looking at Extended Compositions, the Coloring of Greek Sculpture, Art Conditions before the Seventh Century B. C., Material, Technique, Destructive Forces, Early Ignorance, and Sources of Knowledge. Chapters XII-XXIII form the second part and give a history of Greek Sculpture from the first attempts onward through the "Autumn Days". The work is free from archaeological detail and lays emphasis on the artistic side. The method adopted by Von Mach is not as new nor the ideas as original as he thinks. Brunn, Lange, Löwe, Robert and Gardner have also studied the spirit and principles of Greek art, but Von Mach's book is a very successful presentation of these principles and can be heartily recommended as well to the advanced student, who will find it suggestive and inspiring, as to the beginner—who should read the second part first.

The art student as well as the archaeologist will value the book. The illustrations scattered through the volume and those at the end on forty plates are more numerous and far better than in other such books, though they ought to have been more systematically arranged.

Only a few actual errors of fact occur. Thus on p. 105 Cheramyas is called a woman (this error is corrected by Von Mach himself in his *Handbook of Greek and Roman Sculpture*, p. 19); on pp. 211, 352, we have Ikteinos; on p. 259, the Argive Heraeum is said to have been built from plans of Polykleitos instead of from plans of Eupolemos; on p. 336 the words "of the fifth century" have dropped out in the sentence "Polykleitos active as a sculptor as early as the fifth decade before Christ".

But there are many dogmatic and exaggerated statements and theories rather startling to the archaeologist. On pp. 117-118 the flying figure from Delos, now in Athens, and generally called a Nike, is said to be a winged Artemis. Its connection with the base with the inscription containing the name Archermus is emphatically denied and yet Von Mach says that the Archermus type of figure is preserved in the Delian statue, and dates it late in the sixth century. He does not seem to know the arguments of Studniczka in his *Siegesgöttin*. On p. 134 it is said that the Thasian reliefs decorated a sacred cave and on p. 141 it is asserted that on one of the reliefs near Hermes' mouth words were painted. On pp. 148-149 with regard to one of the female figures in the acropolis museum (Pl. VIII, 1) Von Mach thinks that in the broad neck

we may find an indication of satisfaction on the part of the sculptor with his own work, and that possibly there was an inscription of self-approbation on the lost base. But the preserved bases have inscriptions entirely different. On p. 168 it is suggested that the Lancelotti copy of Myron's discobolus is a forgery, which is incredible in view of the casts and copies of its head in Paris and Berlin (Cf. *Sitzb. Mün. Akad. V* (1901), pp. 705 ff.). On p. 172 Waldstein's interpretation of the "Apollo with the Omphalos" as a boxer is adopted. "Even the attribution of the Discus Thrower to Myron cannot be said to rest on better grounds" (p. 174). But how are the copies in Rome with the quiver to be explained? On p. 176 the author holds that the Delphi charioteer probably is the work of Kalamis and was dedicated by Polykalos, the younger brother of the tyrant of Syracuse. But cf. *Amer. Journ. Archaeol. X* (1906), 152. On p. 233, Von Mach follows Kekulé in saying that Christian art had to grapple with a problem similar to that of the birth of Athena from the head of Zeus in the representation of the creation of Eve. But the problem of Christian art, it seems to me, should more properly be compared to that of the birth of Dionysus from the thigh of Zeus, as it appears on Greek vases. On pp. 275-276 Von Mach says the Hermes of Praxiteles should not be restored holding up a bunch of grapes. "This bunch of grapes is an abomination; it calls Hermes back from fairy dreamland, and makes of the vision-seeing youth, whose happy dreams we long to share, a very common bantering mortal". But Von Mach does not explain nor even mention the Pompeian painting published in the *Jahrb. d. k. deut. arch. Inst. II* (1887), Pl. VI., which represents this Hermes with a bunch of grapes. On p. 305 we are told that the Venus of Melos was placed "in a niche or at least close to the wall", which would offer ample opportunities for invisible places of attachment for the arms. "This solution of the seemingly hopeless problem of restoration is so simple that one wonders at its not having been suggested before", says Von Mach, who made the discovery in the spring of 1903 (p. 340). But why do the arms need to be attached? On p. 323 we are told that the Theseum was built before the Parthenon, which few students of Greek architecture would admit. On p. 328 we hear that the base with the Antenor inscription does not belong to the tall female figure in the Acropolis museum. Von Mach has evidently not seen experiments with the casts.

Some criticisms of individual statues are interesting. Thus "there is a truly noble and undeniable grandeur" about the columnar Hera of Samos in the Louvre (p. 108); Myron's Marsyas has "cunning Mongolian eyes" (p. 171), and we

hear of 'the moist sentimentality peculiar' to the eyes of Alexander (p. 294); the Doryphorus of Polyclitus is "a thoughtless, brainless, soulless automaton" (p. 251); the Diadumenus from Vaison has an unpleasant appearance, while that from Delos makes "an almost voluptuous, somewhat lazy-looking boy of the well-trained athlete" (pp. 253-254). We are startled to hear that Polyclitus is "distinctly un-Greek" and needs forgiveness (pp. 260-261), and that the bronze from Anti-Cythera is "voluptuous and rather distasteful" and may represent "an indulging *bon vivant*" (pp. 325-326).

JOHNS HOPKINS UNIVERSITY DAVID M. ROBINSON

CLASSICAL MEETINGS

In spite of the severe storm of Saturday, February 15, so many teachers and friends of the Classics came together at Boston University to form an Eastern Massachusetts Section of the Classical Association of New England that the meeting was obliged to adjourn from the large lecture hall where it began to the new chapel of the University. The meeting was called by a committee of school and college men, to bring Massachusetts into line with the other parts of New England in establishing a local section of the general association.

President Charles H. Forbes, of the New England Association, made an address of welcome and outlined the purpose of the organization and of the present meeting. Then followed a very interesting programme.

Professor Thomas Bond Lindsay, of Boston University, read a paper on The Place of Classical Studies in the Modern Curriculum—a Reason for the Faith that is in us, a strong, earnest plea for the Classics as the basis of a liberal education—"the living frame-work upon which the body scholastic rests, without which it would be a weak, unsupported, disintegrated mass".

Miss Caroline W. Trask, of West Roxbury, read a careful review of several recent classical books, with a brief account of Whibley's Companion to Greek Studies and a sympathetic review in detail of Professor Seymour's Life in the Homeric Age.

Headmaster Theodore C. Williams, of the Roxbury Latin School, was prevented by illness from reading his paper on Translation as a Fine Art. In his absence Professor Morris H. Morgan, of Harvard, gave an informal talk on several isolated things, as he called them, which are closely related to classical study. He emphasized particularly the recently established classical museum at Harvard, the Scott collection of casts of Julius Caesar, nowhere else to be seen, and the large collections of photographs and lantern slides of classical subjects.

Professor John H. Wright, of Harvard, who spent last year at Athens as director of the Ameri-

can School, gave a most delightful account of Some Greek Horizons, telling of the surroundings of the School at Athens, and journeys to several of the historic mountain peaks of Greece, especially Mt. Olympus and Parnassus.

Professor Arthur Fairbanks, Director of the Boston Museum of Fine Arts, spoke earnestly of the value of the Museum as a help to classical teaching. The Museum co-operates in every possible way with teachers, giving free admission to groups of pupils accompanied by a teacher, free admission to conferences in the galleries on certain days, courses of lectures, free guidance in the galleries by a *docent* of the Museum, the use of the library collection of photographs, the loan of photographs and lantern-slides.

After the luncheon the meeting closed with a lantern talk on Rome and the Campagna, by Professor Clifford Herschel Moore, of Harvard University.

The committee on permanent organization reported the following officers:

President, Professor Thomas B. Lindsay, Boston University; Secretary, Clarence W. Gleason, the Volkmann School, Boston; Executive Committee, George H. Browne, Cambridge, Mass., Professor George H. Chase, Harvard University, Professor William K. Dennison, Tufts University, D. O. S. Lowell, Roxbury Latin School, and Frederick A. Tupper, Brighton High School.

VOLKMAN SCHOOL, Boston CLARENCE W. GLEASON

At the second meeting of The Classical Association of Pittsburgh and Western Pennsylvania, held January 11, Professor W. A. Elliott, of Allegheny College, Meadville, Penn., gave an illustrated lecture on A Day at Old Troy. The views were well selected and showed results of recent excavations. Mr. Elliott gave a very interesting description of his journey and a happy presentation of the historic city with its environs.

The Archaeological Society of Pittsburgh invited the members of the Association to attend a lecture by Professor H. L. Wilson of Johns Hopkins University on Recent Archaeological Progress in Rome. This lecture was delivered on February 11 in the Carnegie Music Hall, at Pittsburgh.

At our meeting of February 8 Mr. J. B. Hench of Shadyside Academy presented a paper on Vergil in the Secondary School. Mr. Hench emphasized two points, a clear understanding of what is read and a translation into good idiomatic English. To realize the first point, said Mr. Hench, the student should know enough of the poet's life to appreciate his diction and interpret his language. A knowledge of the geography and history of the times was equally indispensable. Acquaintance with the important persons and a familiarity with mythol-